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# Youth · Art · Environments



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has been prepared  
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for  
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Youth and Recreation Branch

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for everyone  
who has ever thought  
that learning  
can be FUN...









## CONTENTS

prologue	1
alternatives to words	2
class environments	3
building a light show	5
slides	8
strip slides	11
transparencies for an overhead projector	12
the "wet look" for an overhead projector	15
hand-painted film	15
sounds	18
multi projections	19
wall coverings	21
constructions	29
found objects	30
taste	30
the design of the experience	31
the development of ideas	32
equipment	33
bibliography	35







## prologue...

the whole learning scene has become WORD oriented

the 'SPOKEN' word

has become

TALK TALK TALK

LECTURE LECTURE

WRITE/WRITE

READ READ READ

until I feel I'm FULL OF WORDS

without meaning very much to me any more

talk or lecture at me

I can't respond until it's question time

and sometimes that doesn't happen

Let ME interact

let ME move about

I can't sit and listen and remain interested

can we share the learnings?

I want to do things

LET ME LEARN

let me discover some of the things I want to learn

let ME in on the planning

of how I want to learn

LET ME FIND THE ANSWERS

they may not be the same as yours

but they will be mine

MY learning is something I can do for myself

with your help

when I'm not so sure of where I'm at

drop a few hints

open up a new door

reach out to me

help me to reach out to you

there are lots of things I can't do

help me to find out

HOW TO LEARN

in a way that suits me best

help me to know

HOW to find information . . .

people as resources

friends as resources

help me to learn

HOW TO INTERACT

with my peers

my family

our world

HOW?



## alternatives to WORDS

The ELECTRIC CIRCUS . . .

we sat on the floor

the SOUND / SOUND / SOUND so loud

you could feel it through the floor

no need to speak

impossible to hear

I held my ears to gentle the sound . . .

then, and only then gradually

I felt the sound right through me . . .

black light

the pulsing 'wet' look projections,

the slides patterned on the walls two stories high,

one of mirrors, at least 30 projectors . . .

change/change . . . flick/flick/flick

strobe light . . . strobe light . . .

downstairs to a round, sound-proof room,

the floor cover, a foot deep in foam rubber

under the green canvas . . .

just two strobes . . . no sound . . .

two musicians--green velvet doublets and hose,

curled up shoe-toes

lute & mandolin

so soft/plaintive

a love song

flick/flick

a sweep of a feathered hat

gone

quiet . . .

different rooms in ODD places

a shiny metal reflecting room

all odd surfaces

bent turned polished

a room of cylinders on their sides

big enough

for 2 people

in each

all around the room

stacked in layers

to the ceiling

what FUN!

the centre, a transparent sculpture

coloured fluids bubbling

rising/changing

falling/changing

another place

behind a beaded curtain

a fluorescent butterfly

is painted on your cheek, wrist

five hours later we went home . . .

NOW rock music is part of me

Now I know what it feels like . . .

What an exciting learning experience

How can light/sound/colour/light be used

to create learning environments?



## class environments

the techniques can be duplicated at a reasonable cost,  
turn a routine day into an exciting learning experience  
doing, exploring, discovering

the implications for its adaptation  
to increase the awareness of our environments  
are limitless as a  
history class  
a drop/in  
your own home  
a building  
a parade

use your imagination . . .  
use my imagination . . .  
let me understand the composition of a rock  
by holding it in my hand  
let me feel its weight and texture  
let me go outside and find it  
let me see its colour  
if it is luminous  
can we see it under black light?  
reading about it doesn't mean very much to me . . .  
how did it get to be the shape it is?  
where did it come from?

if we are to understand early ontario history  
let me feel how the pioneers felt  
how about taking in the black creek pioneer village?  
do all the things there are to do . . .  
how can we turn our room  
into a feeling of pioneer times?

suppose we project some slides we took of black creek  
on the walls

suppose we make some slides to suggest the evening  
what would people be doing?

handcrafts

can we make a primitive loom?

hook a rug

dip a candle

I must know what it feels like to be a pioneer

before I can really understand what life was like

learning by feeling

touching

tasting

maybe I should lift an axe

split a log

bake in a wood stove

maybe the smell of the wood fire

will help me to learn!

what period of history was it?

what were the people doing?

perhaps it's contemporary

like NOW

what can we do to create NOW?

colour/sound

the feeling of music

could easily be interpreted with colour . . .

listen . . .


make some slides to fit the sounds

if it's beethoven what colour and shape are the sounds?

listen . . .

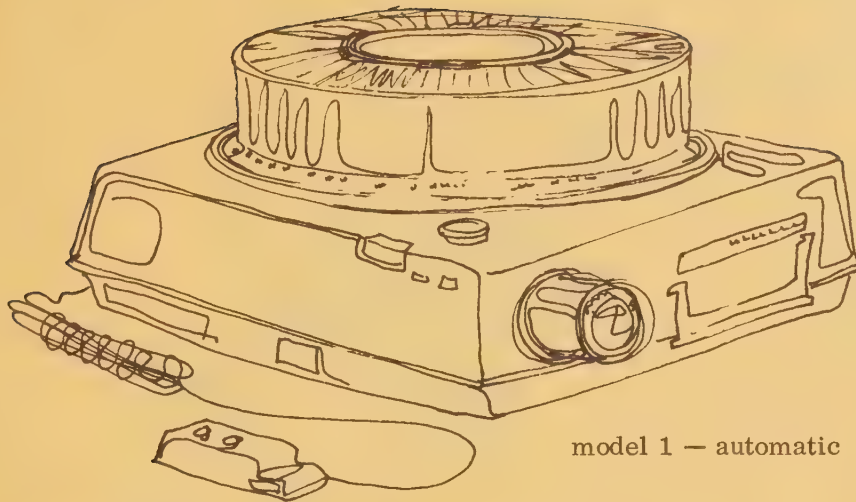
can you paint the sound





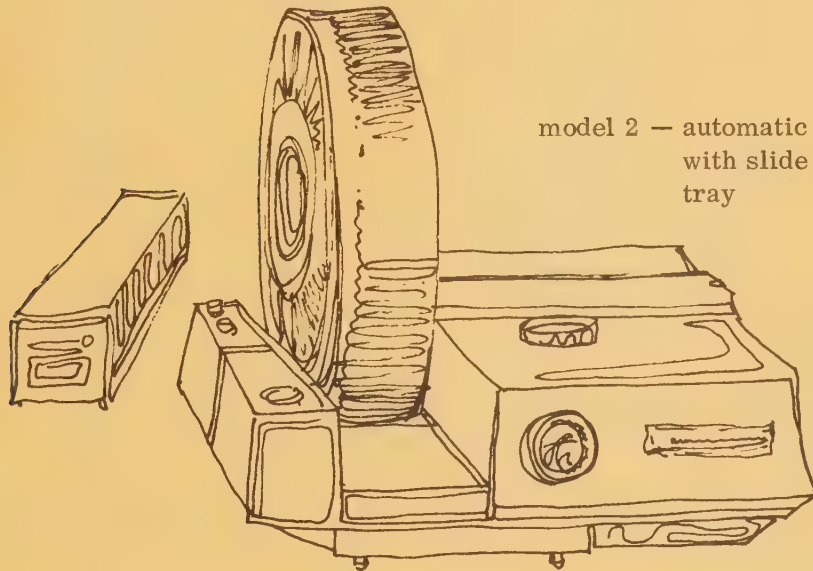
or  
write it  
or  
do it  
try clay or plasticine  
move . . . swing . . . recline  
what does the music do to me?  
how can I personally interpret it?





carousel slide projectors

model 1 — automatic



model 2 — automatic  
with slide  
tray

## building a light show

a total environment . . .

school dance  
community party  
class project

hardware needed

slide projectors  
overheads  
film  
turntable  
lights (can include black light - ultra-violet  
fluorescent tubing - strobe)

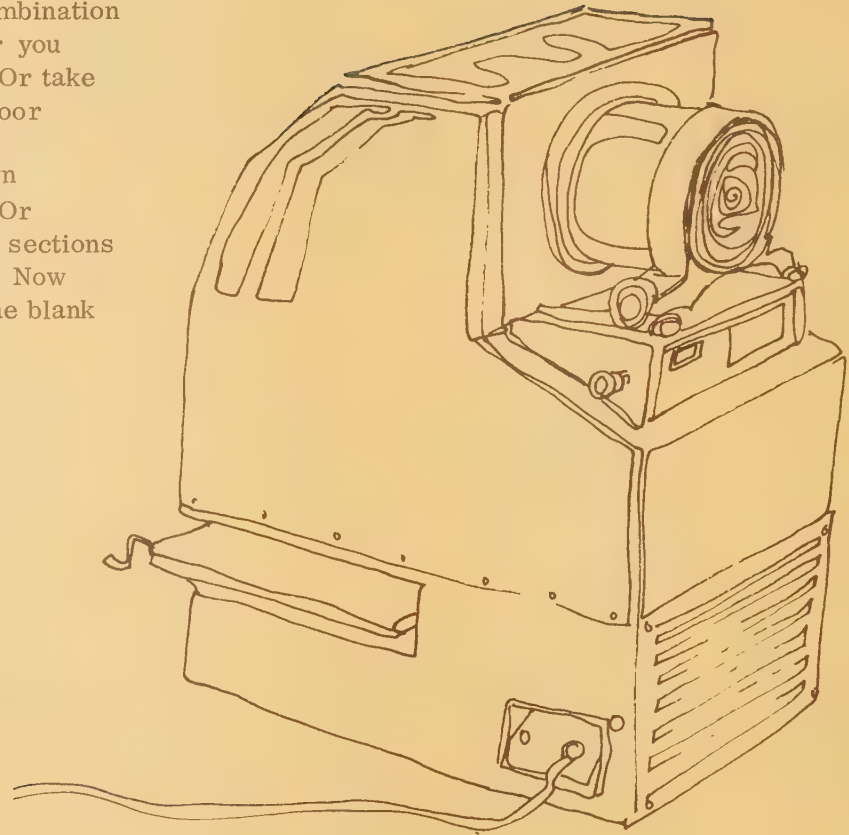
a minimum of two projectors will make a nice show for a start, then you may want to try a variety of methods. The list depends on the availability of the hardware and the load the wiring system will carry safely. It is very important to turn the hardware on, one at a time. Check the building services department, find out where the fuse box is BEFORE you do anything. Blowing a fuse that puts the whole building in blackness can be a bit of a hassle. So start with a minimum of two slide projectors. Learn the skill and then move into the multi projections.

software needed

slides  
films  
transparencies



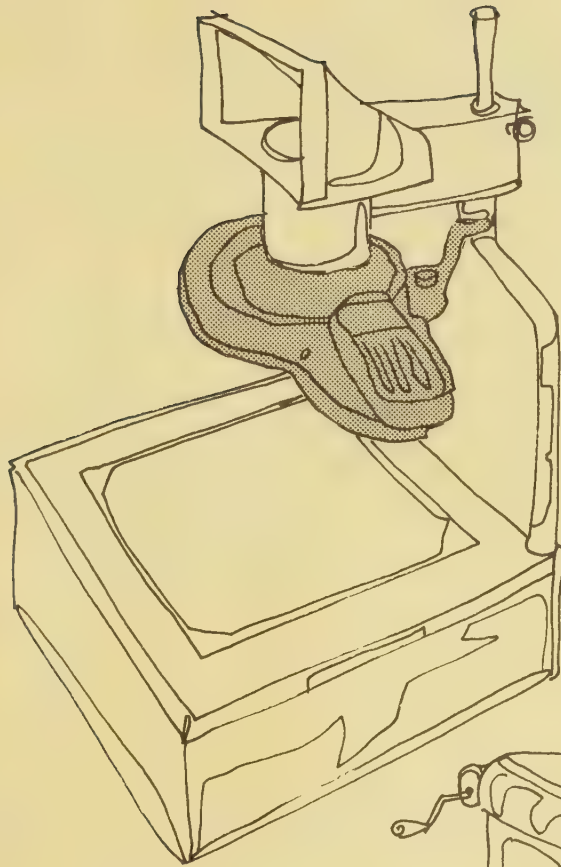
there are two categories for the software in light shows. A DRY show means the software is literally dry, or has been painted and has dried. A WET show uses water, ink, salad oil, food colour to project a wet look through an overhead projector. The combination of both makes a much greater visual impact. Or you may want to use photographed slides you have. Or take some especially for this purpose - posters, outdoor signs, junk yards, ponds, traffic and so on. Or photograph the TV. Anyone who develops his own film can print on glass slides instead of paper. Or take some old slides, the reject kind, bleach out sections with liquid bleach on a toothpick, rinse and dry. Now with a fine pen and some coloured ink, redraw the blank section . . . what else can YOU think of?



opaque projector



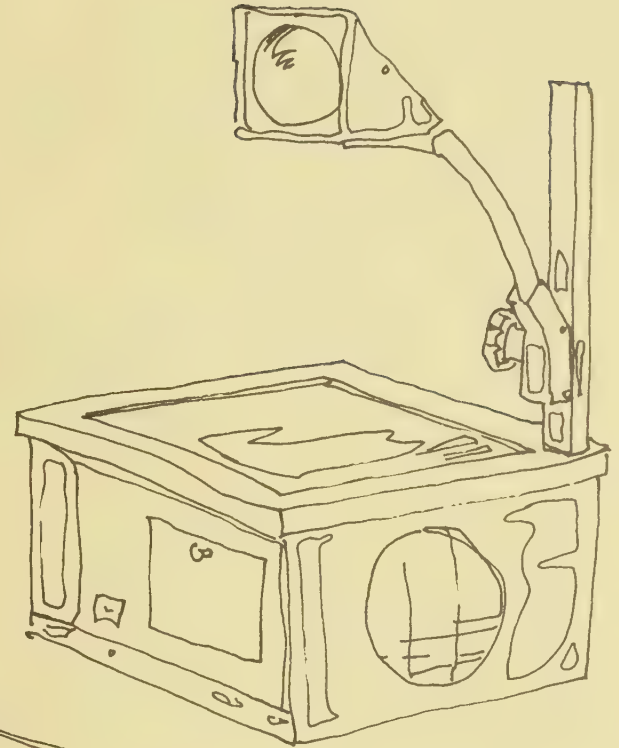
overhead projectors



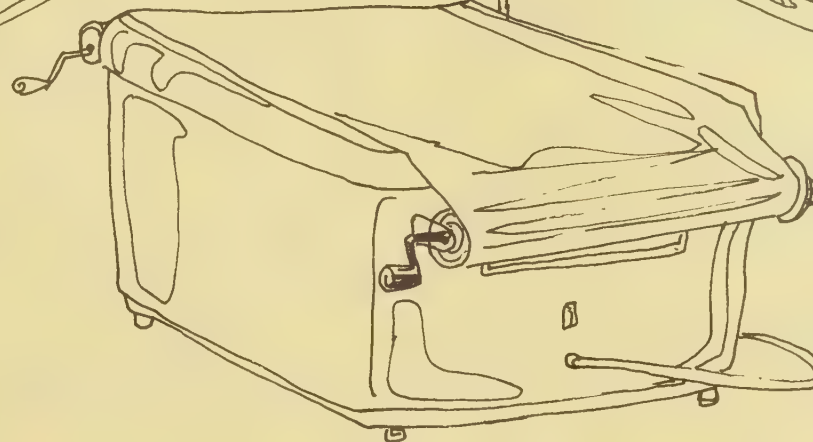
model 3 — accessory  
converts for projection  
of motion transparencies.  
Has continuous rotation  
polarizing spinner



model 2 — has fittings  
for a roll of acetate to  
draw, paint or write on



model 1 — standard





## slides

### supplies needed

cardboard frames (about 20¢ a doz. at camera stores)

transparent tape

liquid plastic (about \$1.89 a can at  
hobby stores)

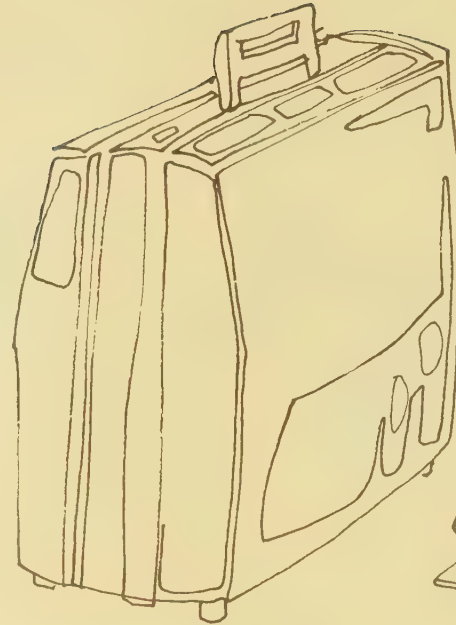
toothpicks

acetate, clear and coloured (sheet 20" x 30" about  
\$1.95 at art supply stores  
Start with red, yellow  
and blue. These can be  
mixed to orange, purple,  
and so on)

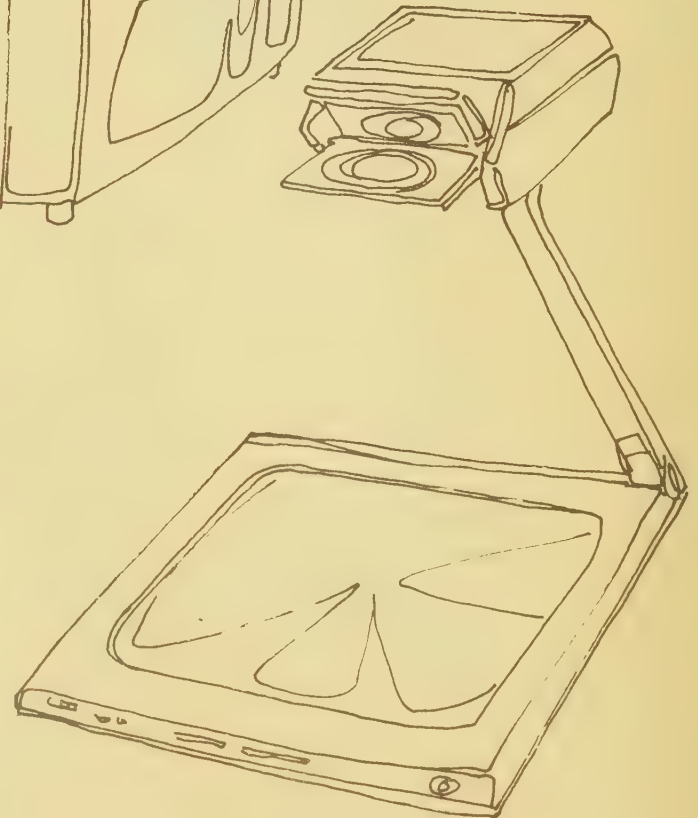
cut the acetate a little bigger than the window in the cardboard slide cover. Use the toothpicks as brushes and paint/dribble/pattern liquid plastic on the acetate. Tape the acetate to the inside (gray and black) of the slide cover. Close carefully. Press edges together and tape all around. Careful to get the slide as flat and neat as possible or the slide will stick in the projector! Project immediately. You can see what you have done right away!

plastic slide holders are also available with two pieces of glass inside. Camera stores sell them at about \$1.80 a dozen. They are re-usable. Just soak in warm water and clean off the glass. Scrape with a knife if necessary.

liquid plastic can be used as before, this time between glass. Or coloured inks, sheets of 'gel' (coloured



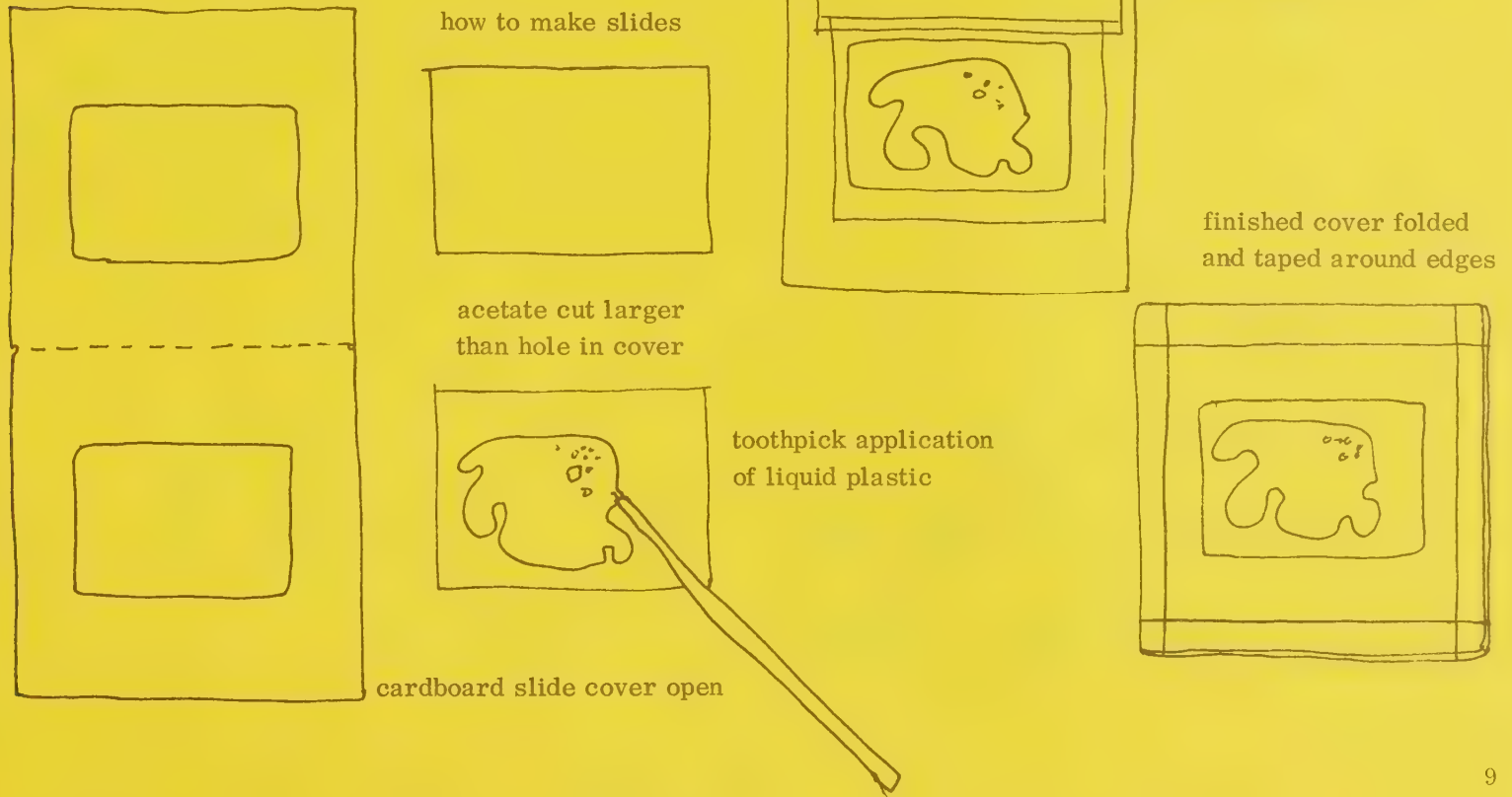
model 4 — portable  
with carrying case



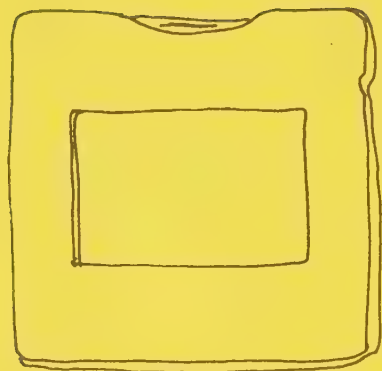


gelatin used to colour stage lights) can be cut and added to the ink. Project right away. The heat of the projector will heat the ink and make it bubble. More bubble will happen with a pinch of baking soda. You could try a drop of salad oil too. Again experiment with colour. Small, thin things can be put between the glass slides too!

try projecting pieces of broken sunglasses taped to a cardboard frame. This kind of slide will not fit in an automatic projector. See the next section for method.





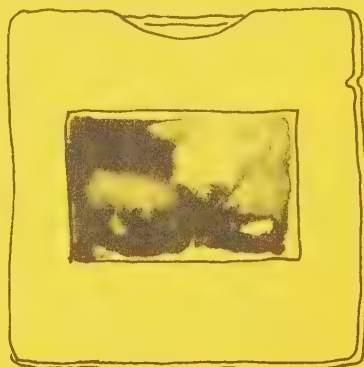


glass slide plastic cover

two pieces of  
glass removed



paint with ink — add  
thin pieces of plastic  
and thin paper



put two pieces of glass  
together in cover and  
project wet



## strip slides

### supplies needed

plexiglass

acetate - plain and coloured, cut about 3" x 12"

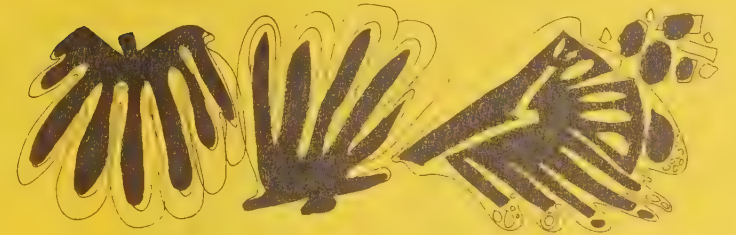
ink

coloured pens

acrylic glue

anything else you can think of

the acetate and plexiglass can be painted on with coloured ink, felt or ballpoint pens. Cut the various colours of the acetate and make a collage. Use acrylic glue or else it won't stick. Try making holes in the acetate. Plexiglass needs a drill . . . gently, it cracks easily. The idea of a strip slide is to move it by hand, back and forth in the projector. To the rhythm of the sound is good. Try several slides at once. Devise your own techniques.



making strip slides



transparencies for an overhead projector

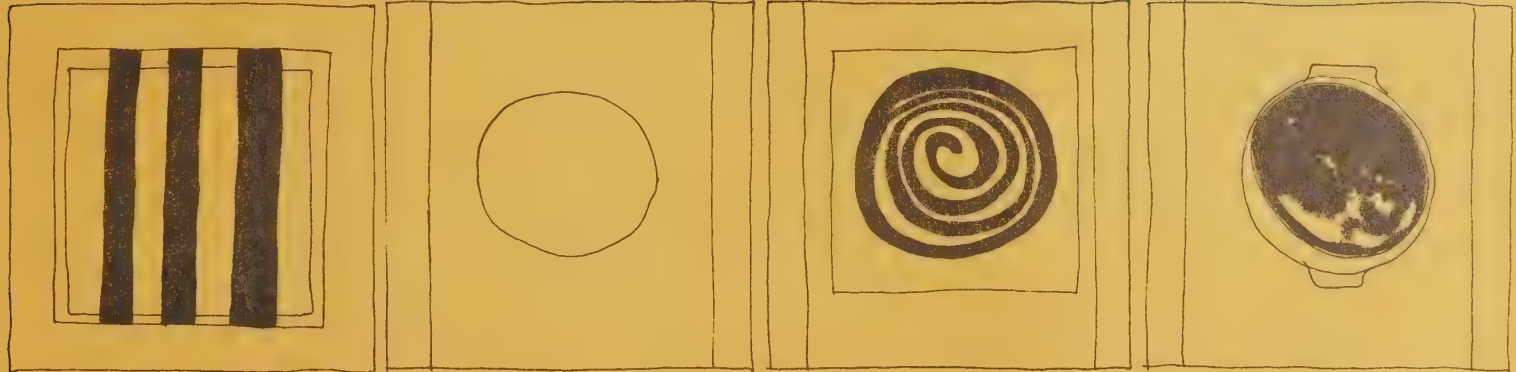


# transparencies for an overhead projector

## supplies needed

same as for strip slides for a DRY show. Cut the acetate to fit the projection surface. What else can you find that is transparent? Transparencies can also be made by putting your india ink designs through a duplicator.

looking down on the projection surface



striped transparency

cut-out of paper  
to project a circle

patterned transparency  
over circular hole

glass bowl of ink and  
oil over circular hole



transparencies for an overhead projector



## 'wet' look for an overhead projector

### supplies needed

- coloured inks
- food colour
- salad oil
- water
- transparent food wrapping and bags
- glass and plastic containers
- plates
- watch crystals
- detergent
- ripple tray

in a low glass dish or plastic container, put a little water, a few drops of salad oil, ink or food colour. Place on the overhead projection surface. Turn on the light. You may need to strengthen the colour. Now, mix up the same ingredients using another colour of ink. Place it in a smaller container in the first batch. Move it around. The mixture can be held in a plastic bag. A low dish can have two mixtures of different colours separated with plastic food wrap. From a scientific supply firm obtain a ripple tray (glass bottomed). Use the coloured mixture with a little detergent. Try a large pickle jar with the mixture inside and bubble some air through. Two watch crystals (bevelled glass from pocket watches are great) with ink and a drop of oil between them. Experiment. EXPERIMENT.

## hand-painted film

first watch some of Norman McLaren's films, particularly Begone Dull Care for painting techniques and ideas. The colour is painted right on the blank film and is NOT photographed.

### supplies needed

- old film
- liquid bleach (about a quart, depending on footage)
- rubber gloves
- two buckets
- clothespins
- paper towels

to get old, exposed film, try film producers, processors or libraries. Or perhaps you know somebody who takes 16 mm home movies and has some footage that is not usable. It all must be bleached.

wear old clothes and rubber gloves in case of splashes. Pour bleach about 3 inches deep into the first bucket. Pull off about 10 feet of film into the bleach. Swish it around for a few seconds until you see the film becoming clear. When it is clear, put it into the second bucket of clear, warm water to rinse. Roll off more film and continue in the same way until the whole film is bleached. Dry it with paper towels. Clothespin the film to a line in large loops, inside or out. When dry, rewind the film. Make sure you start winding the foot end FIRST.



every speck of dust shows when projected. To keep the film as clean as possible it's a good idea to cover the working area with white paper. Helps you see what you are doing too!

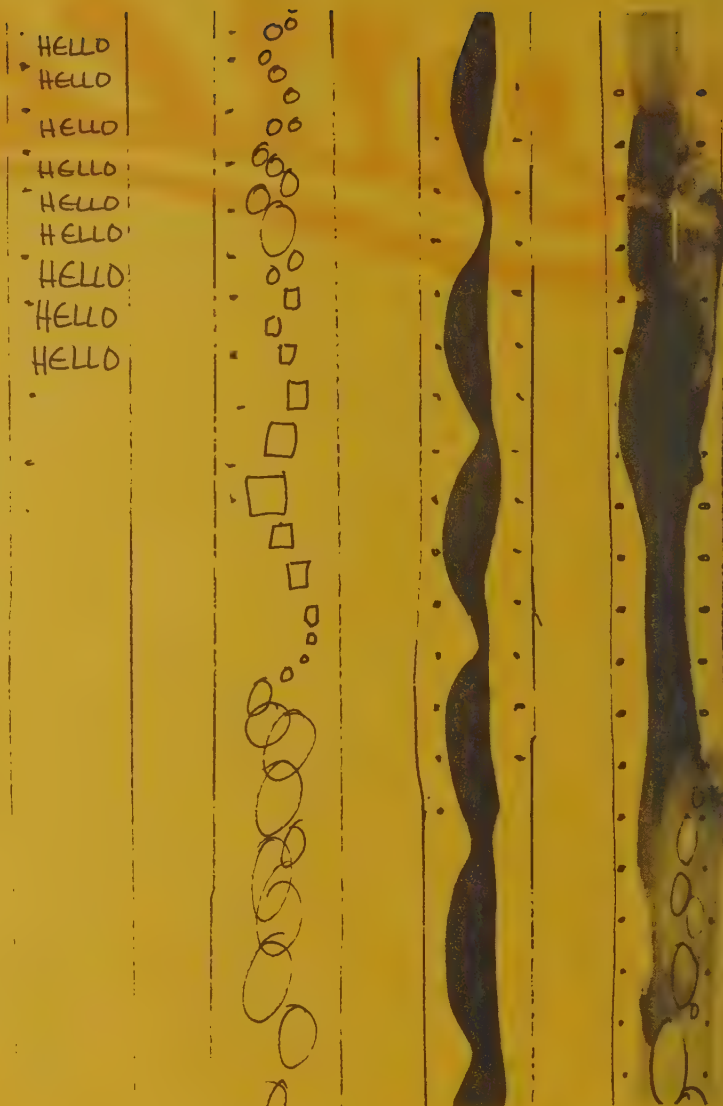
#### supplies needed

ink  
markers  
pins  
small brushes  
film splicer (optional)

pull off enough film so that each person working on it has at least 20 feet. This isn't very much at about 18 frames per second! Tape the head end (lead) to the table or floor where you are working. Unroll several lengths on the working area. Tape film down firmly and smoothly, or cut it in lengths if you have a splicer.

painting techniques to start. You will develop your own ideas. WATCH OUT, THE LEAD IS THE TOP . . . keep the ink thin or it will flake off in the projector. Run the film through as soon as it is dry to see what you have done.

edit the film by cutting and splicing. Think about some sounds to go with it . . .







## sounds

sounds . . .  
the easiest? music  
do the patterns suggest a rhythm?  
a beat?  
try several . . .  
got a tape recorder?  
tape the sounds  
got another tape?  
try all kinds of sounds . . .  
for a start  
bang the table  
tap the walls  
snap your fingers . . .  
two people, six people  
hummmmm  
laugh, tape, laugh, tape, tap, bang  
tape  
retape slowly  
quickly  
backwards  
sound textures  
from inside  
outside  
nature  
busy sounds  
quiet soft sounds  
experiment experiment  
develop your own  
sound textures . . .

you could find a name for the film



you could make a lead-in  
it could be your art project  
it could be your club project  
you might splice in some 'real' film  
just for laughs  
what else could you use the film for?

## multi/projections

automatic carousels will help a lot . . .  
load them with slides  
an overhead or two  
the film plus any others you like  
and run two at once  
or three . . .  
plug the hardware in  
ONE AT A TIME  
it's about the fuse blowing thing!  
the slides will project the full length of a big hall  
try projecting on the walls  
the corners  
the ceiling

try overlapping the projected patterns . . .  
now  
walk through the light  
see the shadows created on the walls  
especially each overlap  
try several  
play with the projections  
until you find patterns to please you . . .

try interpreting sounds  
which slides and patterns  
create a mood  
a feeling . . .





## wall coverings





## wall coverings

see supplies needed on page

the easiest and cheapest way to cover the walls  
is with newsprint  
by the roll . . .  
measure out one or two lengths per wall  
and go to work on it with  
just black paint  
colours don't show enough to bother . . .  
roll, dribble  
large simple patterns  
and words  
seem to be the most effective . . .  
try what you like  
if you have black light  
then use fluorescent paint  
this is psychodelic!  
tape the paper murals with masking tape . . .  
the whole room can be done in an hour or so  
if you happen to be in a hurry!

variations for projection surfaces

textures . . . tinfoil. Plastic transparent wrap is  
especially good sprayed with fluorescent paint.  
some cleaners may give you their garment bags without  
advertising . . . these are great blown up and hung on  
threads from the ceiling . . . spray with fluorescent  
paint . . . the most interesting surface to project on . . .  
people . . .  
after dancing gets started move the projectors

on to the dancers  
or those standing around watching . . .

surface textures

all kinds of boxes . . . they may need to be painted white,  
tubes, balloons  
tree branches covered with tinfoil  
cut out designs  
cardboard figures  
perhaps patterns with black paint  
layers of surfaces have interesting shadow forms

hang mobiles from the ceiling  
you might like the feeling of walking through these  
stables too?

PRISMS have endless possibilities . . .

mount on a turntable  
project the light right on  
or set an automatic carousel  
to project on the prism  
or  
hold the prism in your hand in front of a projector  
even a piece of cut glass  
will break up the light pattern  
suspend on a thread  
what else?

## wall coverings





## wall coverings

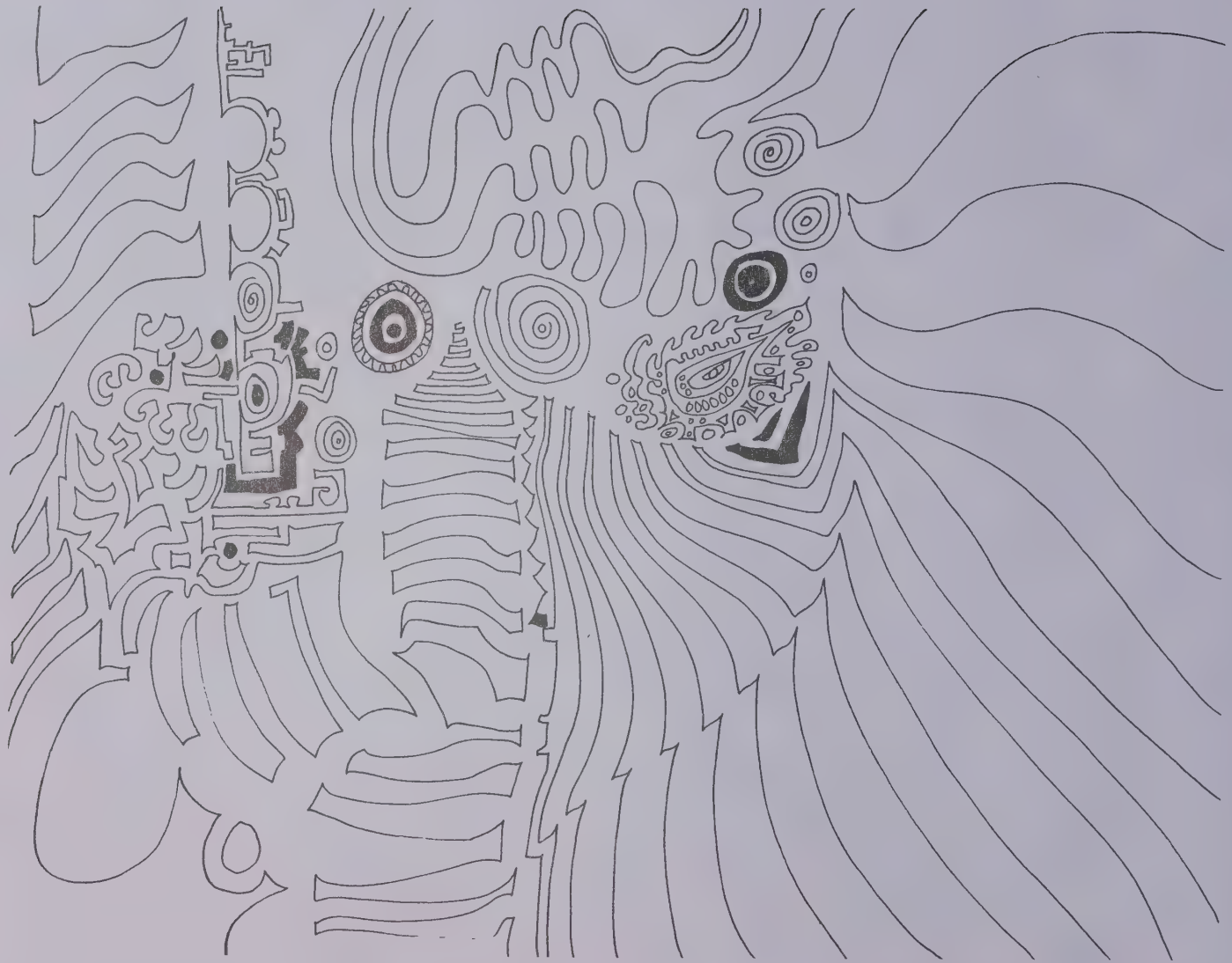


## wall coverings

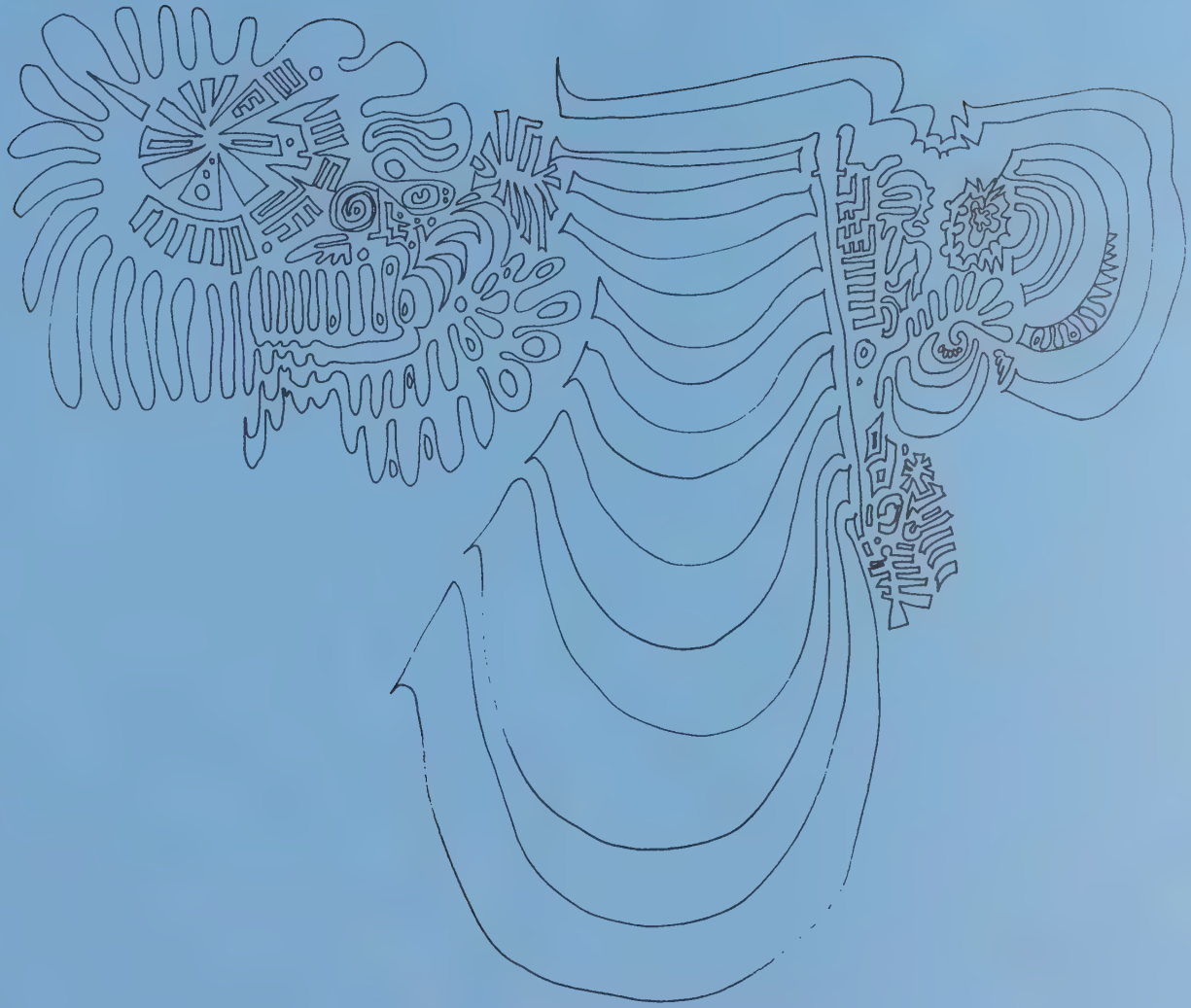




## wall coverings

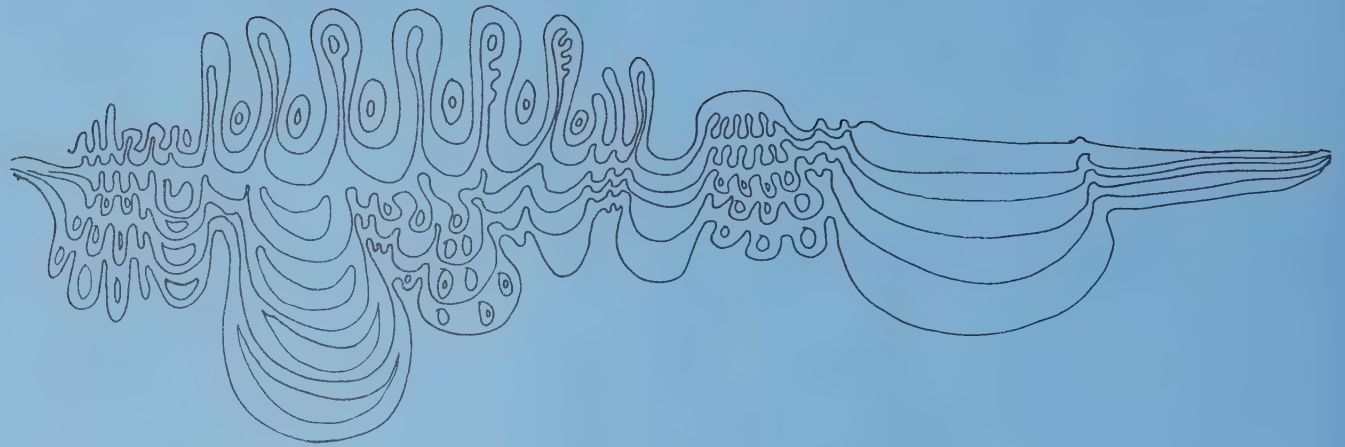


## wall coverings





## wall coverings



## constructions

this could be a construction for a projection surface  
or  
a total environment . . .  
something big enough  
to go into a whole room  
or group of rooms . . .  
dependent upon the purpose.

suppose you want to create a moon surface  
demonstrate a weather project  
a chamber of horrors  
background for a fashion show  
tunnel of love  
under the sea  
the use of projected light and some simple construction  
can create a total environment . . .

suppose we try the 'under the sea'  
what would it feel like?  
first part, on the way down  
could be partly lit to suggest sunlight . . .  
the more we move in  
the darker and colder it gets . . .  
think of colour  
now think of the feel of it  
wet slippery cold . . .  
how about one section of green garbage bags  
perhaps you could put something in them  
and staple them to a wall of a tunnel  
people would have to squeeze between them . . .  
plastic drop sheets make partitions too

the light part could have transparent wrap hanging down  
to walk through  
what sort of shapes  
could you cut out and hang from the ceiling?  
build up from the floor to suggest going down?

what sort of sounds?  
perhaps you could find some recordings  
of waves on the shore  
gulls crying  
or tape them yourself . . .

what sort of smell?  
is there an air freshener  
that is supposed to smell of sea air?  
or how about a fishy smell?  
what could you find to add to the whole environment?  
slides and films  
overhead designs  
the wet look  
let your imagination wander . . .  
interior room dividers might be found  
to partition the floor space  
cover them with paper . . . create an environment  
turn the lights out  
and just use the projected light  
experiment with the floor surface  
what could you do to make it feel  
like the ocean floor?



## found objects

as an article no longer used  
for the purpose it was intended  
is put to a new use and 'found'  
to be useful again . . .  
second life  
recycling  
try the basement garage storage rooms  
for finds  
what some people call garbage  
might be just the thing you need . . .

have you noticed the styrofoam molded shapes  
that are made to pack breakable articles?  
sculpture?  
odd shapes  
of cartons rolls odd bits of lumber packing materials  
spray them/cut them/fuse them/gild them/  
wrap them/in tinfoil  
cans furniture wheels springs  
and on and on and on . . .

## taste

recipe for a chocolate mural  
this is great fun to make  
and takes at least two pounds of chocolate  
for a small mural . . .

suggestions for molds -

clear plastic glasses  
plastic containers  
tin foil containers etc.  
or make your own  
how about chocolate candle shapes?

method

melt chocolate in the top of a double boiler  
so it doesn't burn  
pour into molds  
while still soft you can decorate the top  
with candles or whatever?  
press into the surface gently  
chill in the fridge  
small containers can be fastened to the wall in groups  
or hung on transparent threads  
stack them  
thread them . . .

think of tastes  
think of taste patterns . . . think of taste shapes . . .

## the design of the experience

a cool coloured program on a hot day?

the colour could be used  
for name tags . . . projected lights  
cover a wall with coloured paper  
a table/paper for notes/evaluation questionnaires  
anything else?

think of texture

rough/smooth/slippery/sticky  
what texture is your program/experience/class/group?

think of shape

the room/the chair/table groupings/the open spaces  
what is going to happen in the room  
how can the shapes make the most of the room?

think of sound

what sound/sounds  
could increase the potential of the event?

think of touch and taste

how to make the experience more interesting  
what kind of food?

always choose and design  
the hardware/software  
to fit/complement/maximize  
the program content . . .  
any film/box of slides  
coloured lights  
WILL NOT DO!  
the hardware/software  
must be congruent with the program . . .

ask some questions

who is coming to the program/event/meeting/class?  
how many people?  
age group?  
previous experience?  
what is the purpose of the program?  
what are your expectations?  
what are the expectations of the people coming?  
how much time is there?  
who is the person in charge of the program?  
what resources are available?  
is there a budget?

what kind of program  
could be built with this information?

what colour is the program?  
is there some association with a certain colour?  
i.e. if the subject is the arctic  
the colours could be white with cold blues and greens



## the development of ideas

there are several known facts  
some of them are these . . .

idea building

a group of people  
in a casual environment  
feeling comfortable with each other  
and themselves . . .  
music might help to start  
tape the session  
or two quick writers on flip charts  
taking down ideas alternately

begin  
with the information we already have  
and say  
we know this much now  
what can we add to this  
to make it special?

let's go with anything  
right off the top of your head  
IT DOESN'T MATTER HOW CRAZY IT SOUNDS  
THIS IS THE WAY IDEAS ARE CREATED!  
talk/yell your ideas  
no need to wait for turns  
just GO

at least 20 minutes

take a break  
look at the collected info . . .  
at this point  
you might take five minutes each  
to be alone  
then come back  
and do it again . . .

usually the last ten minutes  
is the most productive . . .

often  
the next day you have more ideas  
after your head has gone to work on the thoughts . . .

## equipment

the most up to date inventory of audio/visual equipment is The Audio/Visual Equipment Directory. It is usually found in audio/visual departments and libraries. It is distributed by:

National Audio-Visual Association Inc. ,  
3150 Spring Street,  
Fairfax, Virginia 22030, U.S.A.  
and costs \$7 a year . . .

something about hardware

film projectors

basically two kinds — automatic and standard hand threaded. If you can get the automatic it is much simpler to operate . . .

### MOST IMPORTANT

always ask for a lesson on HOW TO OPERATE THE HARDWARE . . . most film and machine damage is caused by people who do not know how to operate the equipment . . . and worst of all, they are unable to say they don't know how . . . and would rather muddle through . . .

DON'T . . .

take five minutes

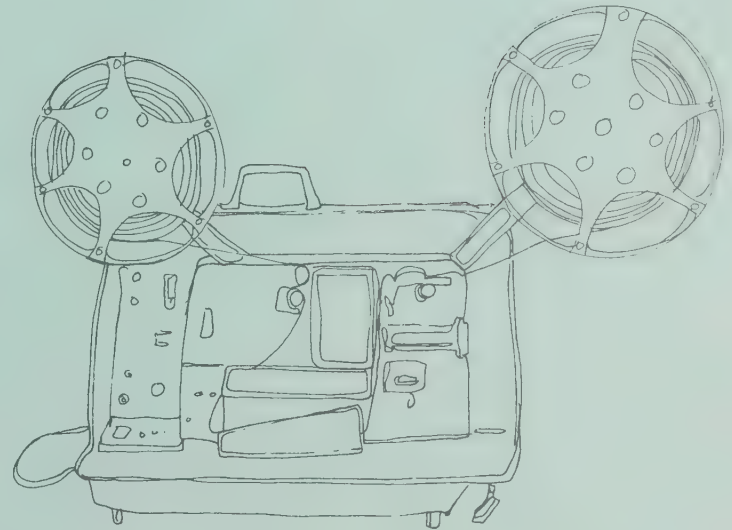
to find out

HOW . . .

don't borrow anything

without full operating knowledge . . .

16 mm movie projector



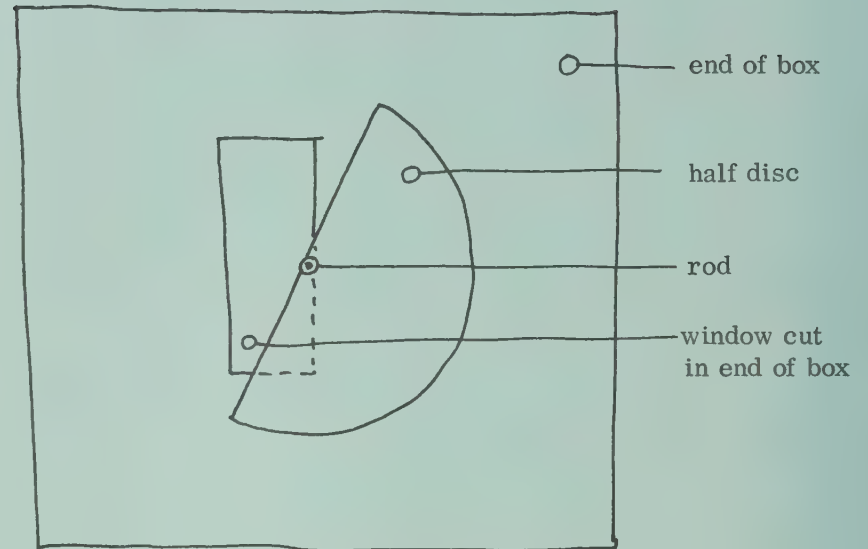
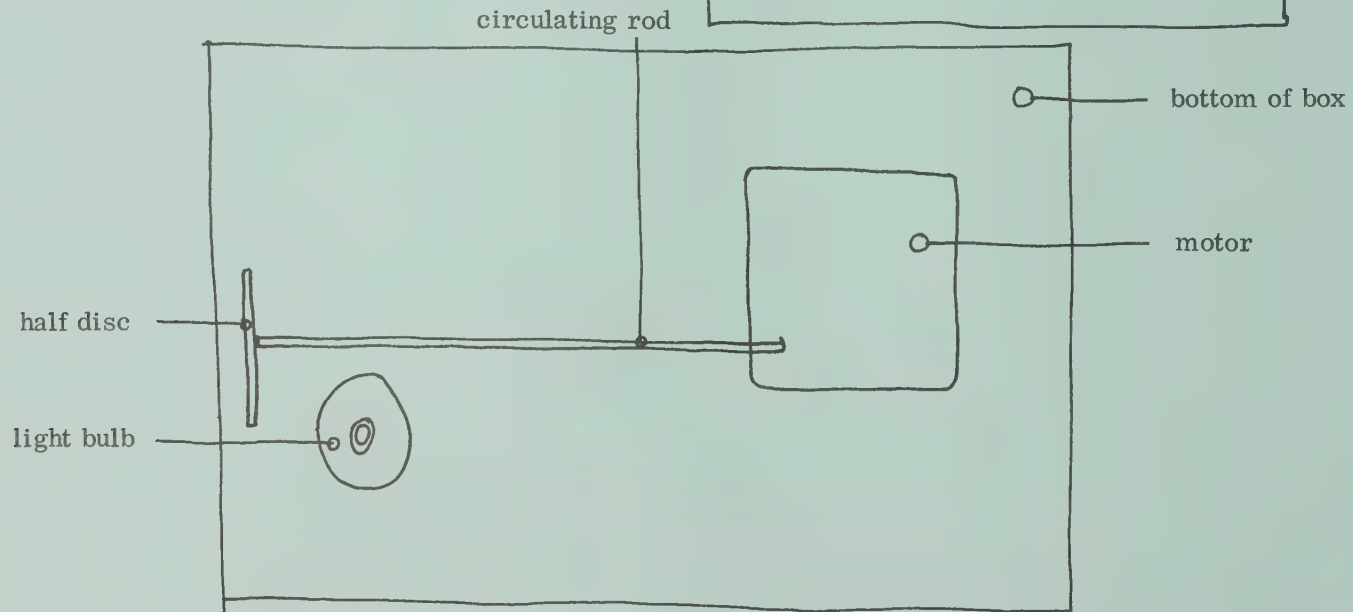


## strobe light

the principle behind this light is a regular on and off flash . . . moving figures appear to look like a very slow movie . . . arrested action shots . . . strobes can be bought at special lighting stores or you can make your own . . .

you need a substantial box, preferably wood, a small motor that will turn a rotating rod, a light bulb socket and 150 watt bulb, a half disc. This is the basic idea . . . you can improvise and improve depending on your equipment . . .

## homemade strobe light



slide projectors

automatic and hand operated . . . some automatics have a timing device, focus control, hand control, remote control . . . the carousel model is popular, medium priced and reliable . . .

there is also a cartridge type projector and a new model that will operate both carousel and cartridge . . . plus a special viewer to see if the slides are right side up . . .

every piece of hardware has its own method of operation, each company puts out new models every so often . . . it is to your advantage to get closely acquainted with how the thing works . . . most equipment is relatively simple to operate . . .

overheads for projecting transparent media

opaque projectors

for projecting things like papers, pictures, diagrams, designs, books . . . anything you put in projects . . .

lights

black light or ultraviolet

the tubes fit into an ordinary fluorescent fixture and come in assorted lengths, see your lighting expert for the size you need and the prices . . .

## bibliography

you might like to browse through these books . . .

The Modern Practice of Adult Education - Malcolm S. Knowles - Association Press

Creative Behavior Guidebook - Sidney J. Parnes

Creative Behavior Workbook - Sidney J. Parnes

Applied Imagination - Alex F. Osborn

Journal of Creative Behavior - Creative Education Foundation - Buffalo State University College

Other books and films are available through the consultants, Youth and Recreation, in the regional offices of the Ontario Department of Education. See list on page











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